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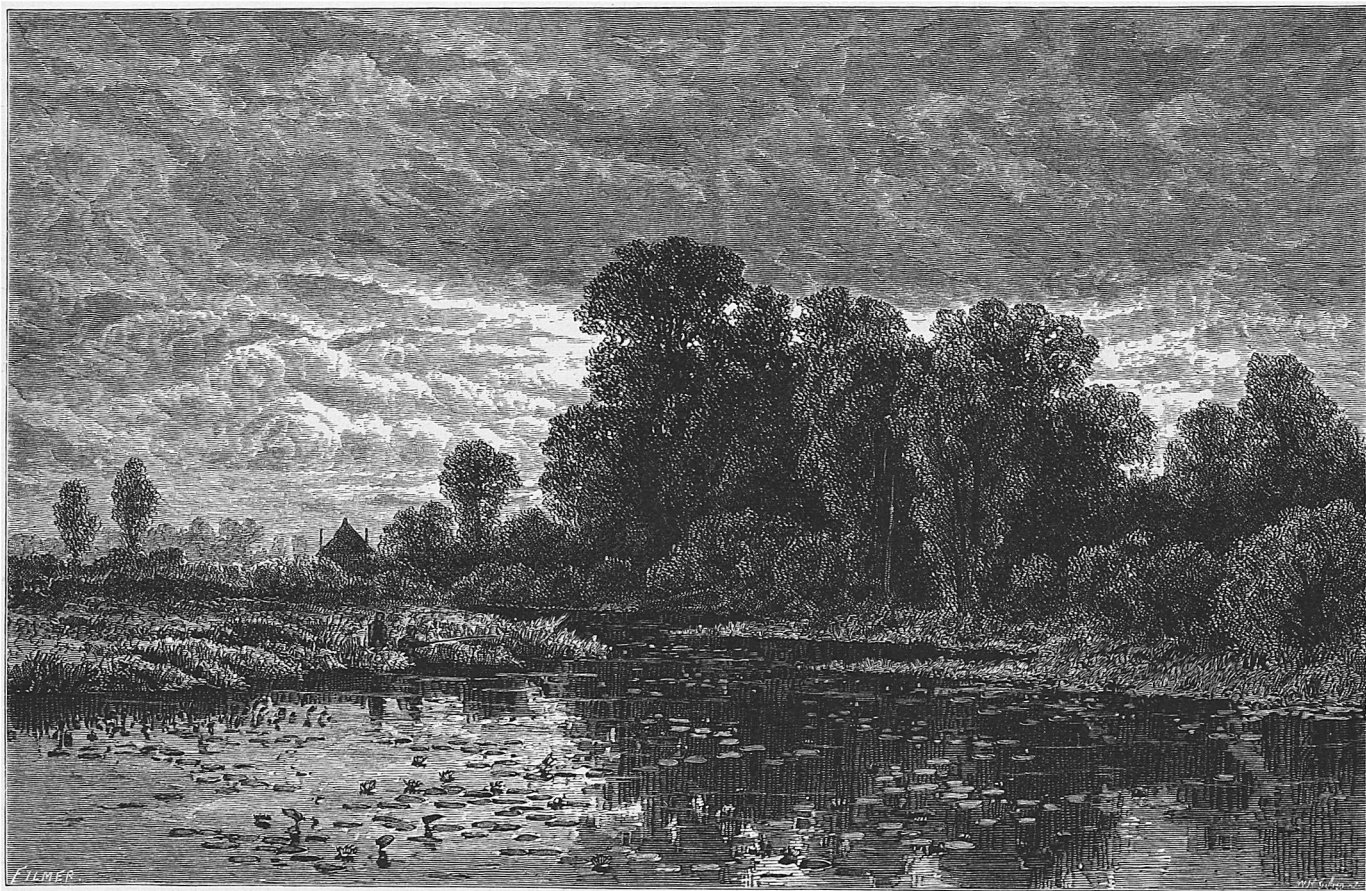
## KRUSEMAN VAN ELTEN.



ALTHOUGH a Hollander by birth and education, KRUSEMAN VAN ELTEN is by adoption an American painter. He has long been a citizen of New York, and, although early honoured as an artist in his own country, his highest professional laurels have been won in America. Mr. Van Elten was born in Alkmaur, a town in Holland, on the 14th day of November, 1829. When a boy, his leisure moments were devoted to drawing and painting, and after having received a good collegiate education, he was sent to Haarlem in 1844 to obtain instruction in painting. On arriving in Haarlem he began his studies at once under the direction of C. Lieste, a landscape-

painter of considerable local reputation. Mr. Van Elten continued his studies under that master for five years, and made a great many sketching-excursions in his company, which brought him in direct contact with Nature, and imparted a freshness to his style that is yet the distinguishing feature of his pictures. The earnestness shown by young Van Elten in his studies was appreciated by his master, and the warmest friendship sprang up between them; and Lieste and his pupil might have settled down together for life, had not the former advised the young artist to start out for himself in a broader field. This was unselfish advice, and in accordance with it young Van Elten went to Amsterdam.

He passed his winters in the studio and his summers always in



*Landscape on Farmington River, Connecticut. From a Painting by Kruseman Van Elten.*

the country, working from Nature and gathering a large number of useful studies and sketches. During this period of his early Art-career he visited Germany, Switzerland, the Tyrol, and the Hartz Mountains in Hanover. He also pursued his studies for nearly two years in Brussels, and afterwards returned to Amsterdam. On his return to Holland, and on looking over the Art-field, Van Elten came to the conclusion that there was little chance for a young artist to succeed either in Amsterdam or the neighbouring cities; the country was literally full of artists, and only the pictures of acknowledged masters found ready sale. At that time, in 1864, America appeared to be the land of promise, where the taste for Art was rapidly advancing, and Van Elten soon decided to make it the country of his adoption. This conclusion was arrived at in opposition to the wishes of his early friends, and he sailed for New York in 1865. Soon after his arrival he secured a studio in the Tenth Street Studio-Building in New York, where he was warmly welcomed by his countryman De Haas and other artists, and he soon made a great number of friends outside of the profession.

Mr. Van Elten brought over from Holland a large number of sketches and studies, but since he settled in this country he has greatly increased his collection. He is an untiring worker, and is as enthusiastic in the pursuit of Art-knowledge to-day as he was at the beginning of his career. His favourite sketching-haunts have been the White Mountains, the Adirondacks, Lake Mohonk, the Shawangunk Mountains, and Farmington River Valley.

In 1870, and again in 1873, he revisited Europe, and made tours of the several Art-centres of Holland, Germany, Belgium, France, and England. Previous to leaving Holland, Mr. Van Elten was awarded several honourable tokens of regard by his countrymen. In 1860 he was awarded the gold medal at the great Exhibition in Amsterdam for a painting entitled 'The Well in the Heath,' which was afterwards bought by Mr. Jay Cooke, of Philadelphia. In the following year he was made a member of the Royal Academy of Amsterdam; and, in 1862, elected a member of the Academy of Fine Arts at Rotterdam. In 1864 he was made an honorary member of the Belgian Water-Colour Painters' Society, and also

of several societies of Art in Holland. During the last year he was appointed by the King of the Netherlands a commissioner to the Centennial Exhibition at Philadelphia, and, owing to the absence of the Holland member of the jury on Fine Arts, also acted as juror on that occasion. After the close of the Exhibition, in recognition of his services as commissioner, he was created by the king a knight of the "Order of the Lion of the Netherlands." This decoration is the highest distinction that can be conferred on a civilian by the government of Holland, and has rarely been bestowed upon an artist.

His principal early pictures owned in Holland are: 'Early Morning in the Woods,' in the gallery of the Queen of Holland; 'Sunday Morning,' in the possession of Mrs. Van Kerkhoven, of Amsterdam; and 'Landscape in Gelderland,' owned by Mr. Aretz, of Amsterdam. His 'Grove in the Heath' is owned by Mr. Chesterman, and 'Scene in Hartz Mountains' by Mr. Nichols, both of New York. In 1871 Mr. Van Elten was elected an Associate of the National Academy of Design. His pictures exhibited that year at

the Academy were bold and striking works, and entitled respectively, 'Approaching Night in the Shawangunk Mountains,' and 'Morning in the Hartz Mountains.'

To the earnest student of landscape-Art Mr. Van Elten's pictures furnish an agreeable surprise; their originality of treatment raises them above the common Art level, and their boldness and vigour of colouring are not reflected in the works of any of his contemporaries. In his pictures Van Elten rarely composes; he selects his studies with the idea of making pictures, and hence, when finished, they are perfect and truthful portraits of the scenes they purport to represent. Such studies, Mr. Van Elten very justly claims, are not only useful to himself in their original form, but can be understood by Art-students generally; they do not represent an artist's impressions solely, but actual views from Nature. His studies are also as truthful in regard to local colour as they are in their topographical features. With all of this conscientious vigour shown in Van Elten's studies and pictures, they also embody much of that other element, so delightful in landscape Art,



*Twilight. From a Painting by Kruseman Van Elten.*

which is known as sentiment. To the exhibition of the Academy in 1868 he sent a charming picture, entitled 'Morning on the Meadows.' It was one of those quiet pictures painted in an earnest pastoral view, with the meadows and shrubbery yet moist with the dews of night, and impressive in its expression of the repose of Nature, just before it is quickened into life by the rays of the early morning sun. The greens introduced in the foliage of the trees and meadow-grasses were fresh and sparkling, and in delightful contrast to the pale, rosy light which radiated over the tenderly clouded sky. While Mr. Van Elten is so poetical in his treatment of pastoral scenes, his mountain-landscapes are thoroughly identified with the sentiment of primeval Nature, and are equally as attractive in their way. He is also a skilful painter in water-colours, and is a member of the American Society of Painters in Water-Colours, and a contributor to its exhibitions.

We engrave two of Mr. Van Elten's paintings in oil, one of which is entitled 'Landscape on the Farmington River, in Connecticut,' and the other a 'Twilight near Peekskill, New York.'

The former represents a scene on the river at mid-day in summer. It is a quiet day; the surface of the water is undisturbed by a ripple, and all of the accessories are painted in a corresponding condition of repose. There are a calm sweetness about this picture, a depth of perspective, and conscientious elaboration of detail, which will be appreciated by all lovers of the beautiful. In its composition it shows an harmonious tone, which is in keeping with the scene in Nature.

In the twilight scene we see Mr. Van Elten at his best, and have an example of his Art full of truth and original beauty. In the original picture the sky at the horizon is of a pale-orange tone; but above that, where it is lightly clouded, it assumes a bright-crimson tint, while the denser cloud-forms are deeper still in colour, and in effect, purple. Over the face of the landscape the shadows of night have already fallen, except on the pool where the cows are grouped, which glows with reflected light. In this picture, too, Mr. Van Elten's patient and forcible style of handling is well illustrated, and its poetic inspiration and sentiment will win for it many admirers.